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ORCON/NOFORN

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA

REVIEW ON: 31 Jul 99

EXTENDED BY: Director, DIA

REASON: 2-301-C (3) (6)

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION LXXIII

1. (S) This report provides documentation of a remote viewing session conducted for training purposes to enhance a remote viewer's demonstrated ability.
2. (S) The remote viewer's impressions show some target correlation. The "beacon" sat on some bleachers in the middle of the parade ground in front of the designated target (First Army Headquarters, Ft Meade MD) during the session. The remote viewer was relaxed and only slightly disturbed by ambient room noises during the session. The remote viewer sensed that his iamges were not correlated to any one area and this sensation troubled him because he thought he wasn't doing well.
3. (S) The protocol used for this session and which will be used in later training is detailed in the document, Standard Remote Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION LXXIII

#66: This will be a remote viewing session (edited for security).

PAUSE

#11 is out at the target area now. Let your focus, let your area of awareness come to bear on #11's location. Now you can perceive what #11 perceives. See what he sees. Feel what he feels. Sense what he senses. Reach out to the target area and describe it to me.

PAUSE

+02 #7: I see a portion of a structure. Probably a building. There's a slanting projection to the right. Slanted downwards. Braced. Vertical rectangular opening.

PAUSE

#66: Move into the opening.

PAUSE

#7: Black. Metal Frame. Shape.

PAUSE

+04 #66: Describe #11's position.

PAUSE

#7: Forty to fifty feet away, I think.

PAUSE

+05 Arch, bridge shape. Railing. Water.

#66: Go on.

PAUSE

#7: Chimney like structure. Some kind of gas is or should be coming out of it.

PAUSE

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#7: Hammer.

PAUSE

I saw some linear patterns that appeared to be red hot and on one end. . darker tone on the other end. I really don't know what it is.

Could be wood; could be metal rods.

+07 #66: Okay. Don't get too tangled up in the analysis.

PAUSE

#7: (Not audible). . . Now I'm seeing orangish red. I guess. Predominantly pale yellow background. Candola patterned roof.

PAUSE

+09 #66: Locate #11 again and describe his position to me.

PAUSE

#7: I have a feeling he's outdoors. (Not audible) Trees in the left portion of the scene. I have a cool, cool, cool feeling. Its bright further away.

PAUSE

+11 He may be in the sun or in the shade (not audible).

PAUSE

Its very bright to the right. White. I have the feeling that lights are reflected off of something very bright. Glass.

PAUSE

#66: There seems to be a difference in space between #11's location and what seems to be a building you're describing and I'm having trouble (not audible).

#7: (Not audible). . I don't see the structure I saw at the beginning.

PAUSE

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+13 #66: Describe #11's activity.

PAUSE

#7: Nope.

Well, he's seated. And there's a repetitious pattern in front of him. Curved. Repetitious curved (not audible). Boy, this is a mess.

PAUSE

I saw an image of a stylized horse shape.

PAUSE

Drawings (not audible).

PAUSE

+15 Its weird. I've got a flicker machine going here. I see him sitting down, leaning back with his legs stretched up in front of him and his arms across his chest. I instantly see him leaning forward with his elbows. . his arms still crossed but up in front of him, higher, closer to his face. Like he's leaning on a table or something. That's covering the ass.

PAUSE

(Not audible)

PAUSE

(Not audible) but the way he's outstretched is more specific.

#66: Describe what he's sitting on.

#7: Oh, I'm seeing a bench, but it might be manufactured.

+17 Facing down. I feel, West. (Not audible).

PAUSE

I don't know what all this has to do with water. There appeared (not audible).

#66: Okay. We've got several different descriptions now. I'd like to move back to one of the descriptions and see if we can't get some more

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clarity out of one of them. So let's go all the way back now, focus and concentrate, let your mind go back to the very first thing that you saw which was the. . some sort of a building with some angles coming down from it and the dark rectangle opening; move back to that description and let that become clear to me, to you now. Move back.

#7: For some reason that place gives me the feeling of Spanish. I don't know whether its Spanish or (not audible) period area (not audible).

PAUSE

#66: Okay. Describe the structure to me.

PAUSE

#7: The roof reminds me of tile or shingle. Dark. There is no structure around here like this.

+19 #66: Just concentrate on your images.

PAUSE

#7: I'm not seeing anything. Different things, just about covers the world.

#66: Remember that first impression of the dark opening.

#7: Um hm.

#66: Dark opening. What's inside where its dark?

PAUSE

#7: It feels like a small, small structure.

+21 I felt there was a heat source (not audible) on the right, of some type. Table or counter to the left.

PAUSE

#66: Are you alone in this area?

PAUSE

#7: I vaguely get the impression of someone very quiet. Way over to my left. I think its a woman. And maybe in her 30's or early. Early thirties.

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#66: Okay. Now relax and concentrate as I talk to you now. Relax and concentrate. Standing in the dark opening. Standing in that dark opening, . . .

#7: (Not audible) window.

#66: Okay. Standing looking at that window. Now, turn around and look out away from the structure. And describe what you see.

PAUSE

#7: Okay. Looks like I'm in (not audible) inside or (not audible) incompleted structure because I can see what looks like exposed (not audible) beams.

#66: Okay. Now.

#7: I somehow felt I was seeing grass.

#66: Okay. When you turn around and look out away from this window you see uncomplete structure?

+24 #7: Now I'm seeing the inside of it.

#66: Now?

#7: Um hm. Wood. Wood. (Not audible) . . .

PAUSE

(Not audible). Big open (not audible). .
Now I'm seeing the building from the outside.
See gray.

PAUSE

There's nothing around here like it. It feels like a (not audible).

+26 I'm seeing this has got to be manufactured, I'm seeing green fields and fence rows and green trees. Fence. Hardwood along the tree line.

#66: Okay. Now I want you to review the images that you've had now for the past twenty-twenty-five minutes. Review. . .

#7: Well, start at the beginning. . .

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#66: Okay. You don't have to review them to me now but I want you to flash them through your mind in review when its time to sit up and draw. So before you lose your concentration just let them come into your mind and (not audible).

#7: Structure. Overhang projection flapping in the breeze.

(Not audible), Page 1.

PAUSE

Cool shade. #11 on the bench. #11 leaning over object (not audible).

PAUSE

(Not audible) direction. Inside that structure (not audible). Wood. Gray.

PAUSE

#66: Okay.

#7: That doesn't fit together.

PAUSE

#66: Okay, you were saying there was something Spanish about . . .

#7: Yeah.

#66: Well, let's not get too tied up with that 'cause it could have reminded you of Spanish architecture, there could have been Spanish speaking people in the area. The feeling of Spanish is an interesting feeling and leave it alone.

#7: That's all it was.

Shade. Bright. (Not audible) I also saw, probably wishful thinking, fields and green. Oh, I saw a color of grayish orange against a pale yellow, that kind of thing. There's nothing here.

#66: Okay.

#7: (Not audible).

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#66: You said there was a pipe or something or a smokestack or something that heat should have been coming out of and gas should have been coming out of?

#7: Oh yes.

#66: Where was that?

#7: I don't know. I saw about ten foot of what I thought was roof line. Rather squarish chimney shape extended - five feet.

PAUSE

#66: Okay. To me your picture looks like a piece of a roof with a chimney on it.

#7: That's what I thought it was.

#66: Uh huh.

#7: I tried to get the whole building but then I started manufacturing one of these old brick buildings over here and I think its manufacturing, one of those old office buildings (not audible) but one that had a chimney on it. And I was asking myself, why in the hell would an old office building, right over there have a chimney on it and I figured it was clutter.

#66: Okay.

#7: I tried to get away from it.

#66: Okay. It looks like you've got some good drawings.

#7: Yes.

#66: You've got some good descriptions.

#7: Yes. But they were so over. . I didn't recognize the same scene from different angles.

#66: Um hm.

#7: I didn't know whether they were. . .

#66: Are you telling me you don't feel confident with what you saw or what was the resolution of your images?

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- #7: I had much better resolution just before we actually started.
- #66: What was it you saw just before we started?
- #7: I was trying too hard to get that out of my mind. What in the hell was it?
- I saw a rather abstract disc shapes.
- Outdoors. And then I had to get away from it and started counting down. I counted down to ten and still (not audible).
- That thing's off isn't it?
- #66: We can turn it off.
- #7: I started looking for a trap door. .Ha ha. . in the floor to go even further down. That's weird.
- #66: Um hm. Symbology of getting yourself down and relaxed to where you can concentrate.
- #7: Yeah. Down, down, down. Momentarily, I felt everything turning into a blank. (Not audible) Then I started walking across the field.
- #66: And broke your concentration.
- #7: And (not audible) disappeared and I tried and tried to get back (not audible). Everything's rolling in.
- #66: Well, that's good if you can get a handle. .
- #7: (Not audible). . went walking you know - male, female (not audible) and then you said its time for #11.
- #66: Um hm.
- #7: (Not audible)
- #66: So you're saying you got in a little bit of trouble concentrating getting down into where you wanted to be?
- #7: Yeah. Momentarily and just momentarily (not audible). I don't know why we'd want to work that deep but it sure seems like the imagery's better.

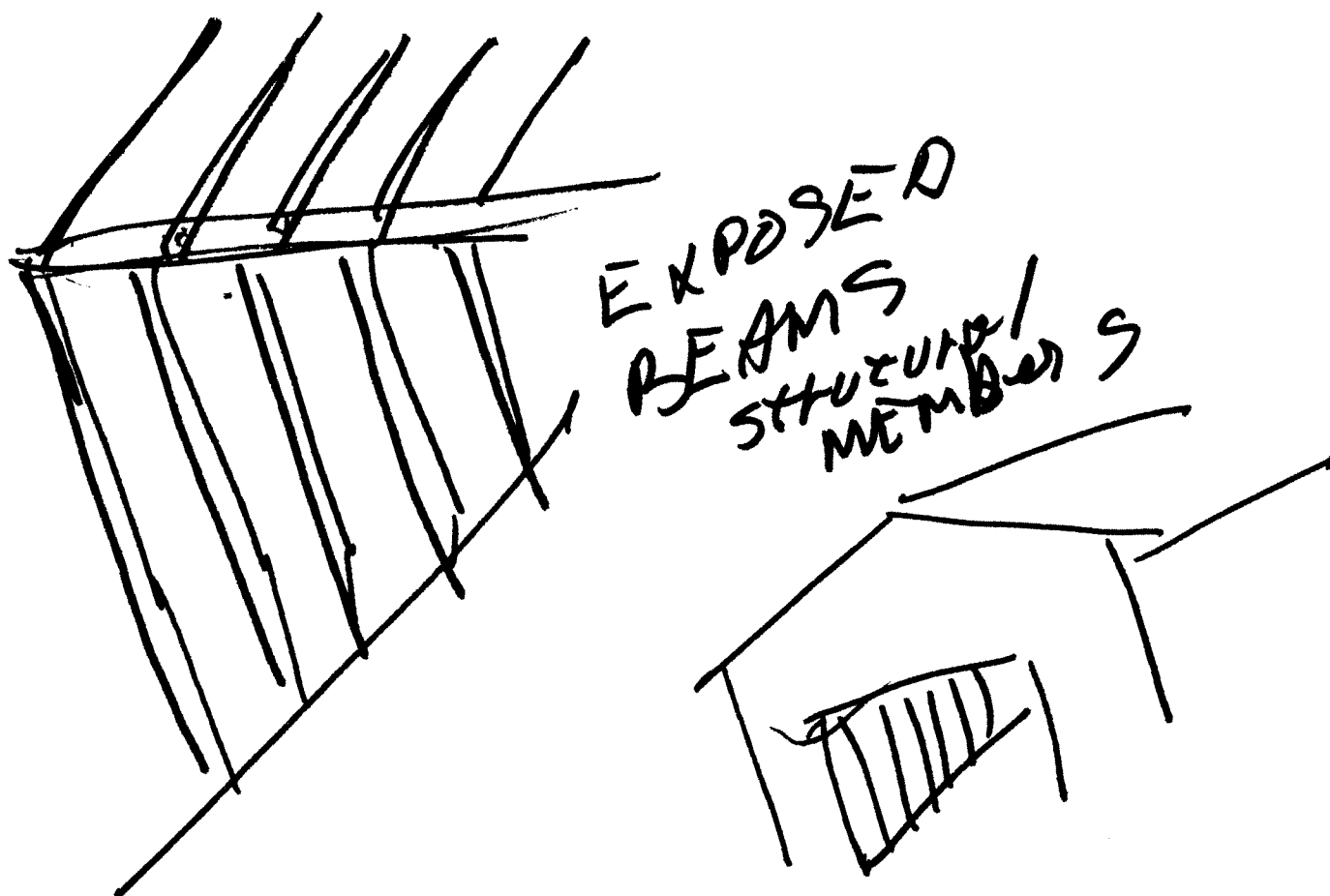
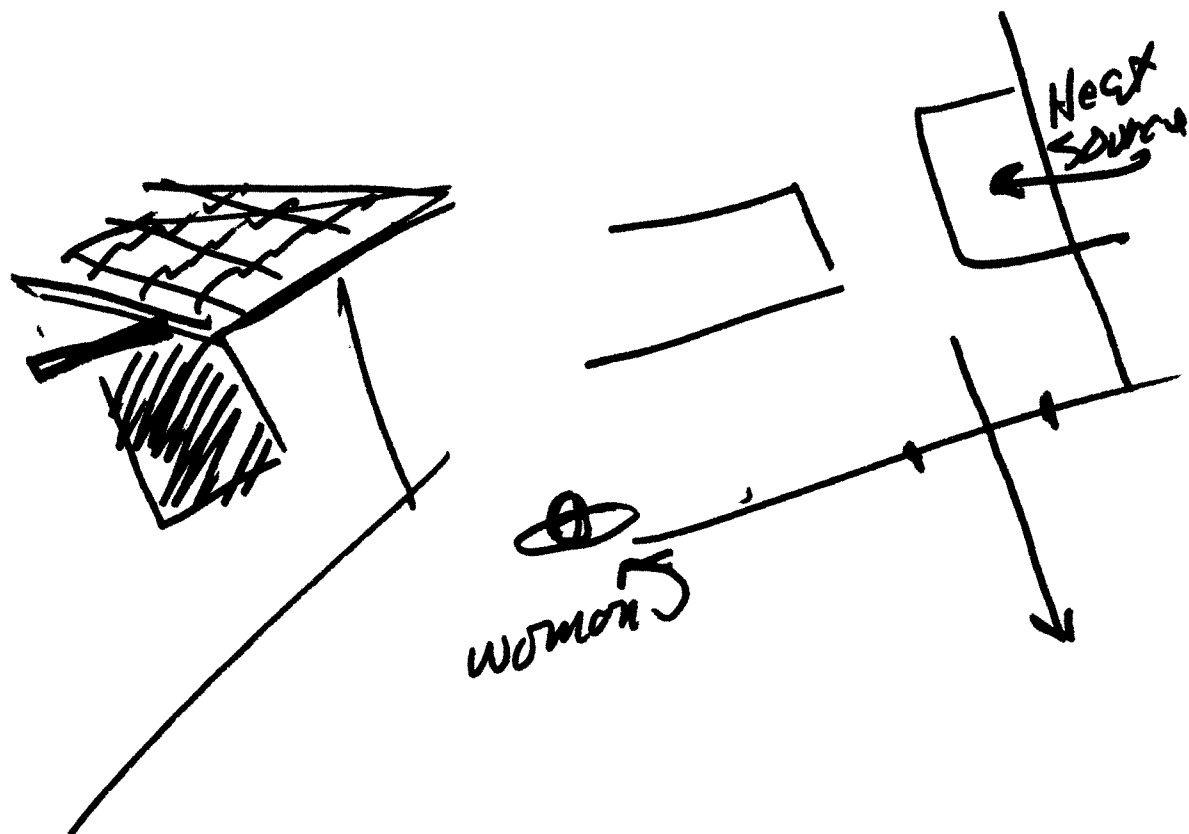
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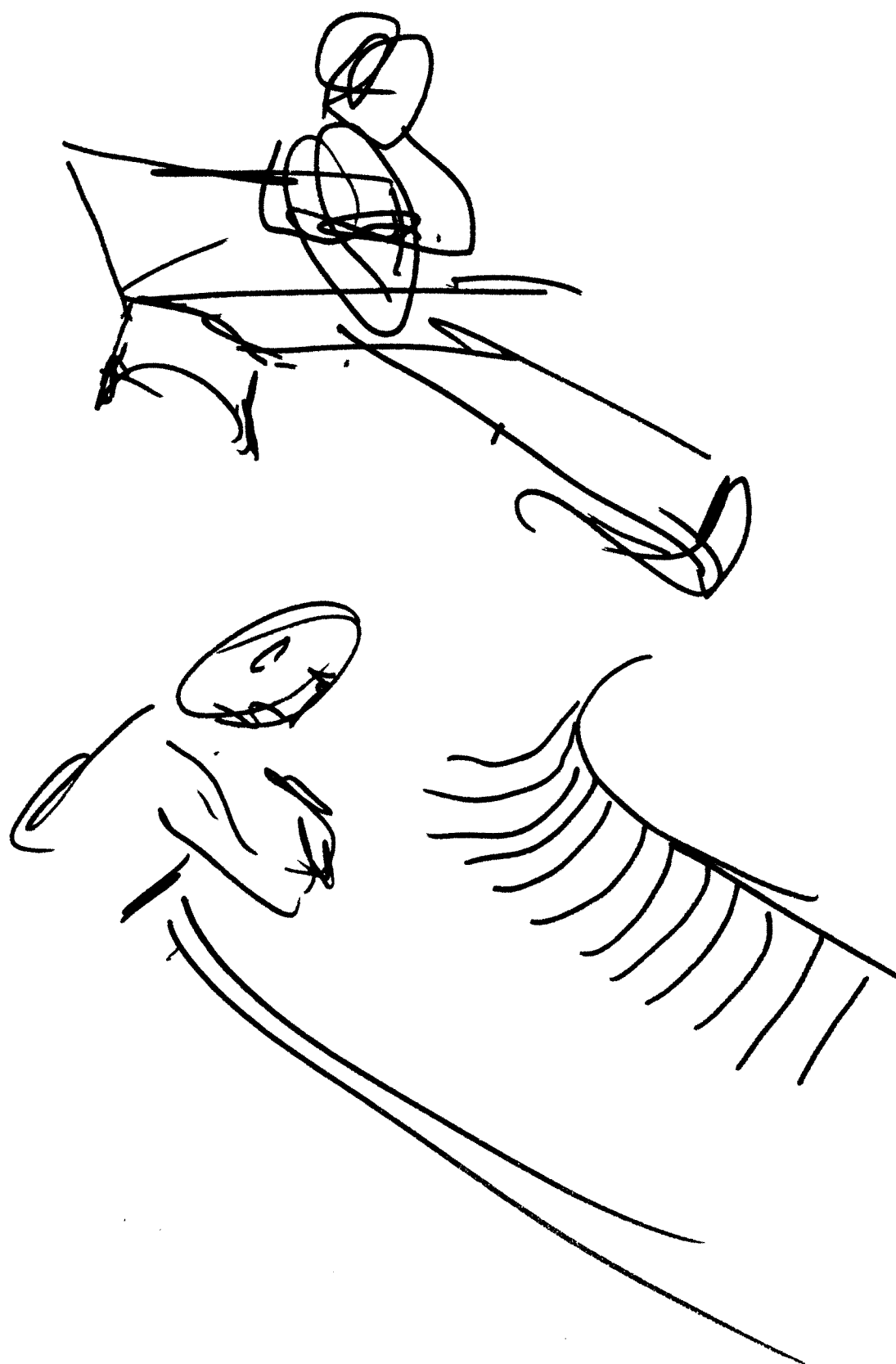
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- #66: Some people seem to feel that way. They seem to feel that that is really the right place to be. Some people could turn that switch on and off really quick.
- #7: At one time apparently I could. I've thought an awful lot about that and I know those images were crisp and clean.
- #66: Scarey.
- #7: You know. I didn't have to image what's over there, what's over here, you just tell them.
- #66: Okay. Do you want to go see what we've got then?
- #7: Not really. But I guess we better.
- #66: Okay. Let me rewind.

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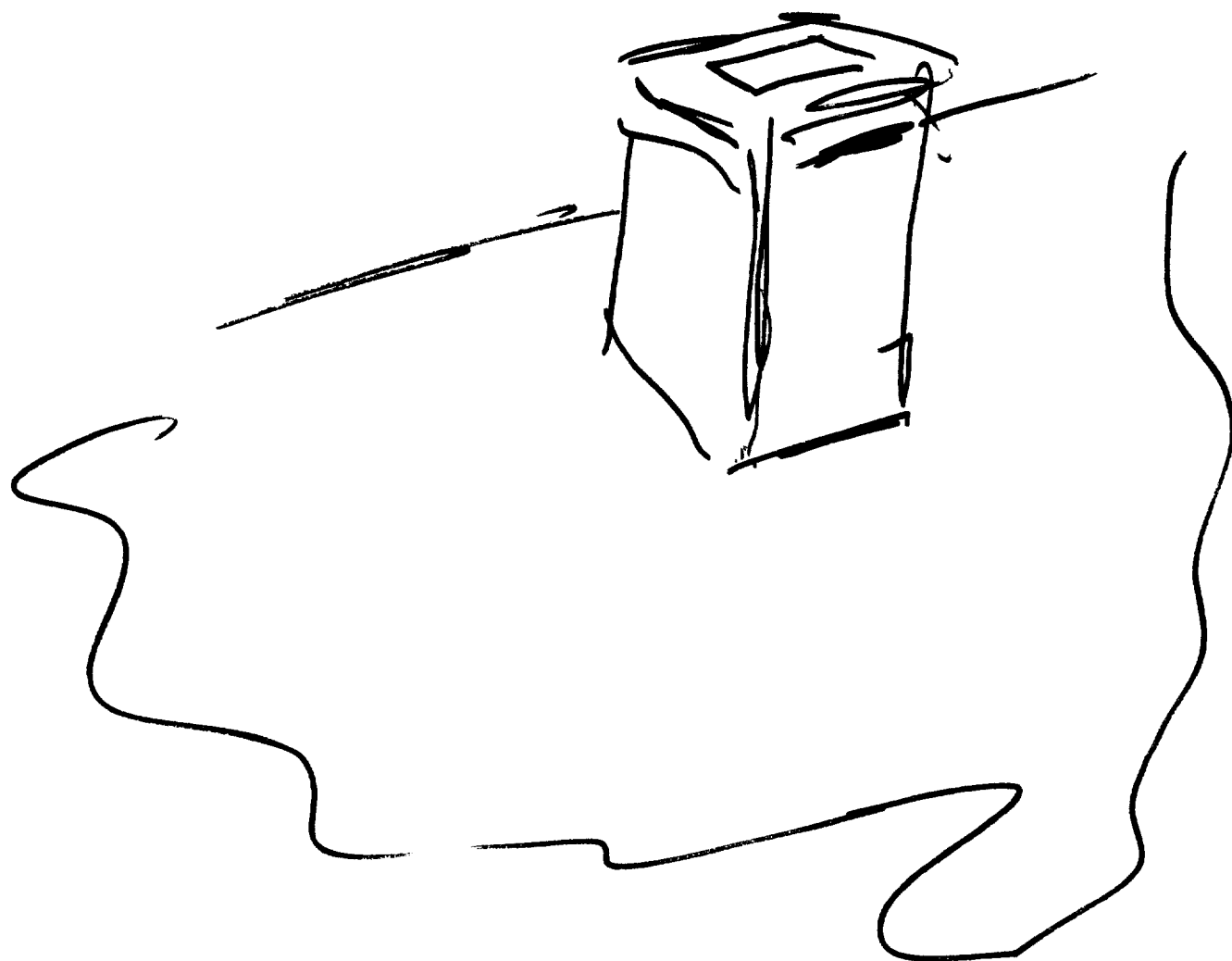
TAB A





Bridge





TAB B

